

"His Master's Voice" Records



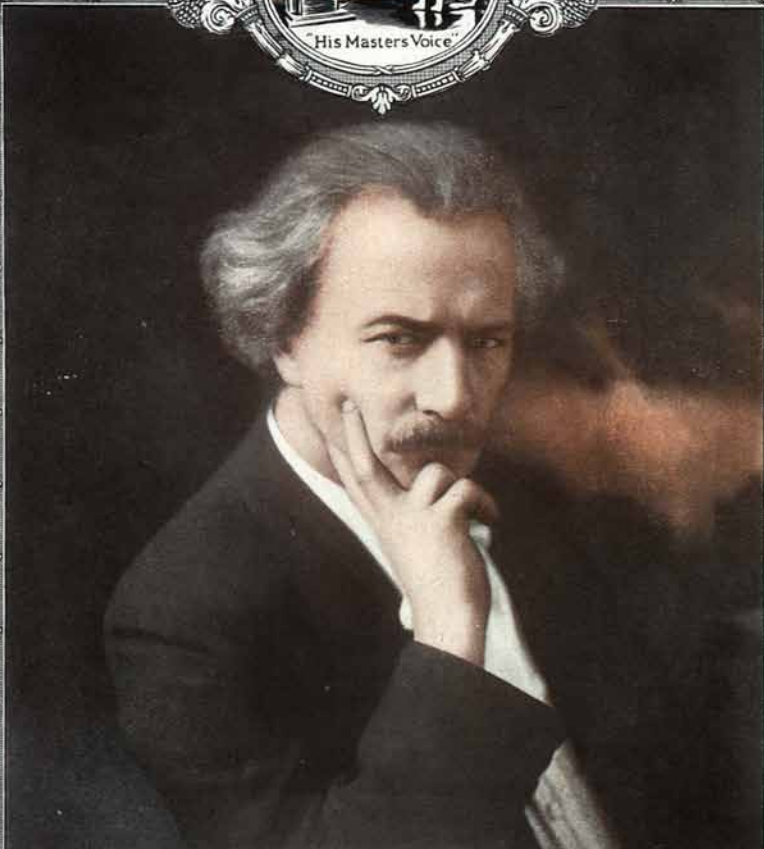
By appointment



By appointment

MAY

1925



© HARTSOCK

PADEREWSKI
(See page 1).



PRICES OF
"His Master's Voice"
Double-Sided Records

THE ROYAL RECORD (R.E. 284)
THEIR MAJESTIES THE KING & QUEEN.
10 in. Double-sided, 5/6.

THE ROYAL RECORD (R.D. 887)
H.R.H. THE PRINCE OF WALES.
12 in. Double-sided 5/6.

NURSERY Records—ORANGE Label (Serial Letters **AS**),
7-inch 1/6. (Each series of 6 records in album, 12/6.
Decorated Album—with linen pockets—separate, 3/6.)

PHYSICAL CULTURE Records.—Set complete in album,
12/-. Album and chart separate, 3/-.

Colour of Label.	10-inch	Serial Letter	12-inch	Serial Letter
PLUM...	3/-	B	4/6	C
BLACK	4/6	E	6/6	D
RED	6/-	DA	8/6	DB
BUFF	7/-	DJ	10/-	DK
PALE GREEN	...	...	11/6	DM
PALE BLUE...	...	...	13/6	DO
WHITE	...	...	16/-	DQ

*Unless otherwise stated "His Master's Voice" Records
should be played at a speed of 78.
"His Master's Voice" Instantaneous Speed Tester, shows
instantly whether your motor is running correctly.*

"His Master's Voice" Records

PADEREWSKI

MAY, 1925.

IGNACE JAN PADEREWSKI (Pianoforte)

12-inch double-sided Red Label.

D.B. 833 { *Impromptu in B Flat Major, Op. 142, No. 3 Schubert*
Parts 1 and 2

THE world has grown old, and age has brought disillusionment. Music is the youngest of the arts and she has managed to preserve her freshness long after her elder sisters have passed their prime, but even with her the Golden Age is over. The great, simple things have all been said, and there is nothing left to satisfy the jaded appetites of our sad and care-ridden generation but unnecessary elaborations and unwanted distortions of ideas that are already familiar and outworn.

So, at any rate, one is apt to think at times. And then comes Paderewski, "the poet worthy the name," in Walt Whitman's fine phrase, and shows us that the freshness is there still if only we can find a man great enough, brave enough, and simple enough to reveal it to us. This *Impromptu* of Schubert is a work that many of us have heard over and over again; we have admired the melody in a perfunctory way and passed on to something more sophisticated. Now, perhaps for the first time we hear it played with conviction, and lo! Beauty stands naked before us, Aphrodite newly risen from the foam! Surely Paderewski's magic has never shown itself more wonderful than it is here.

ORCHESTRAL MUSIC

ORCHESTRE SYMPHONIQUE DES CONCERTS

PASDELOUP

(Conducted by RHENÉ BATON)

12-inch double-sided Black Label.

Symphonie Fantastique Berlioz

D. 987 *Rêveries—Passions—Parts 1 and 2*

D. 988 { *Rêveries—Passions—Part 3*

{ *Un Bal—Part 1*

{ *Un Bal—Part 2*

D. 989 { *Scène aux champs—Part 1*

D. 990 { *Scène aux champs—Parts 2 and 3*

D. 991 { *Scène aux champs—Part 4*

{ *Marche au supplice*

D. 992 *Songé d'une nuit de Sabbat—Parts 1 and 2*

THOUGH we search the whole history of French music, we shall find no more picturesque figure than that of Hector Berlioz. An individualist and a rebel to the core he represents more truly than any other single man that romantic

For prices, see page 2 of cover

"His Master's Voice" Records

ORCHESTRAL MUSIC

MAY, 1925.

movement that made so profound an impression on the art of nineteenth-century Europe. And nowhere is his outlook on life in general and music in particular so adequately expressed as in the *Symphonie Fantastique*. Like many other romantic composers Berlioz was an enthusiastic devotee of "programme music," a type of art to which the literary element in his genius naturally led him. The work (which was written in 1830) is frankly described as "An episode in the life of an artist," and each movement has its own special title. The fact that some of the material is autobiographical gives it an added interest, though no one, of course, would wish to exaggerate the importance of this.

We are to imagine that a young artist, distraught by love and despair, has poisoned himself with opium. The drug, however, has not done more than throw him into a trance during which he goes through a series of experiences suggested by his former sufferings. These evanescent visions are the subject matter of the various movements of the Symphony.

First movement. Dreams, Passions. The slow Introduction (which occupies side one) describes the vague unrest which filled the artist's mind before he met his beloved. Its character may be gathered from the phrase:



on which much of it is founded. It leads directly to the *Allegro*, an impassioned presentment of the feelings aroused by the coming of love. The whole thing is dominated by a romantic melody:



which is heard at the outset and plays the principal part in the rest of the Symphony. It represents the beloved herself, the "fixed idea" round which the artist's thoughts revolve. Considerations of space forbid any detailed account of this wonderful movement which occupies sides two and three and ends in a grave close suggestive of religious consolations.

Second movement. A Ball. This graceful movement is contained in sides four and five, and is akin to the *Minuet* or *Scherzo* of earlier composers. It is lightly scored and the tuneful dance measure that follows the short introduction needs no comment. The appearance of the "fixed idea" in the following form:



For prices, see page 2 of cover.

"Greatest Artists—Finest Recording!"

ORCHESTRAL MUSIC

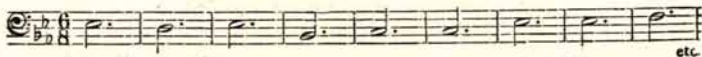
MAY, 1925.

tells us of the presence of the artist and his beloved.

Third movement. In the fields. (Sides six to nine). A dialogue between Cor Anglais and oboe strikes the pastoral note at once. The music that follows has a tranquil melodious charm somewhat akin to that of Beethoven's *Pastoral Symphony*. Early in side eight the return of the "fixed idea" leads to a passionate outburst expressive of the artist's doubts of his beloved, and at the end of side nine the strains of the Cor Anglais are only answered by the distant thunder of the drums.

Fourth movement. March to the scaffold. The artist has murdered his beloved and is now about to pay the penalty. The grim music carries us to the guillotine itself and at the end a reference to the "fixed idea" is cut short by a *fortissimo* chord whose meaning is unmistakable.

Fifth movement. Dream of a Witches' Sabbath. This lurid picture of horrors occupies the last two sides. The weird opening suggests the "twittering" of ghosts as described by Homer in the *Odyssey*. Now the "fixed idea" is heard again, but transformed into a coarse and trivial dance tune. The excitement rises, and presently we reach the wild witch-dance accompanied by the tolling of bells. This is interrupted at intervals by the strains of the *Dies Irae*



which is combined in the last record with some of the other material. The whole is worked up into a frenzied orgy that taxes the resources of an orchestra to the uttermost and the symphony ends in a dizzy whirl of hellish glee.

The fact that this colossal masterpiece has been successfully recorded speaks volumes for the progress of the gramophone. There is not a company that would not have laughed to scorn the very idea of such an undertaking only a few years ago. There are other difficulties apart from the mere size of the work. We have to remember that Berlioz more than any other composer depends on the success with which his elaborate and original orchestral effects can be realised. This lays a great responsibility on the performers, a responsibility which that famous organisation, the Padeloup Concert Orchestra, has shouldered triumphantly in this, its first series of records for His Master's Voice. That these effects should have been safely transferred to the record to be reproduced at will constitutes, we venture to think, as fine an achievement as any that the gramophone world has hitherto witnessed.

For prices, see page 2 of cover.

"His Master's Voice" Records

OPERATIC MUSIC

MAY, 1925.

TOTI DAL MONTE (Soprano)

(with orchestral accompaniment)

12-inch double-sided Red Label.

D.B.821 { **Carnevale di Venezia (Aria e variazione)** *Jules Benedict*
Parts 1 and 2

IT is hard to find words that will do justice to the brilliance of this record. Some of our readers may remember a rendering of the "Mad Scene" from *Lucia* by Madame Dal Monte that appeared on our list a few months ago. We can only say that this truly astonishing singer has here fully equalled her earlier performance. Perfect control, absolute ease of production, a full round tone throughout the whole compass of her voice—these are the qualities which, combined with an agility that is nothing less than miraculous, serve to place her in the very foremost rank of *coloratura* singers.

Sir Julius Benedict, the composer of the music, was a pupil of Weber and spent most of his life in England where he made a great reputation. Further details of his life and work can be found in Grove's Dictionary.

EZIO PINZA (Bass)

(with chorus and orchestral accompaniment)

10-inch double-sided Red Label.

D.A.566 { **Ah! del Tetro al giogo indegno ("Norma")** *Bellini*
EZIO PINZA AND L'ALESSIO (Duet)
(with orchestral accompaniment)
Non sai tu che d'un giusto *Donizetti*
("La Favorita")

A PART from the amazing qualities of the voice itself and the immense dramatic power shown in the use of it, Pinza's records deserve a special word of recommendation for another reason. This is one of those voices which, for reasons not wholly clear to investigators, shows itself specially well suited to recording purposes. The tone, and the way in which it blends with both orchestra, tenor voice, and chorus, or stands out above them at the will of the singer—these are extraordinary facts that the record demonstrates. Pinza's ascent to a high note can sound like a sword drawn from the scabbard and held glittering in the sun, or again he can refine his tone till only the merest thread remains. These and many other felicities will be easily perceived by all who hear the record.

For prices, see page 2 of cover.

"His Master's Voice" Records

VOCAL MUSIC

MAY, 1925.

JOHN McCORMACK (Tenor)

(with pianoforte accompaniment and Violin Obligato by FRITZ KREISLER)

10-inch double-sided Red Label.

- D.A.680 { To the Children, Op. 26, No. 7... ..Rachmaninoff
(with pianoforte accompaniment)
How fair this spot, Op. 21, No. 7 ...Rachmaninoff

IS there any sort of song that John McCormack cannot sing? We doubt it. Lately every fresh record of his has been a surprise, an essay in some new region of vocal art. To hear him grappling with and solving the problems of one style after another is an occupation of absorbing interest. Here it is the Russian, Rachmaninoff, with whom he is concerned. The restful beauty achieved in *How fair this spot* may be usefully compared with the effect he obtained recently in two Brahms songs of a somewhat similar nature. To express the tender poignancy of *To the children* he has once more called in the powerful aid of Kreisler. Both songs gain immeasurably from the fact that every word can be heard without the slightest effort.

ERIC MARSHALL (Baritone)

(with pianoforte accompaniment)

10-inch double-sided Black Label.

- E. 380 { Die LotosblumeSchumann
Du bist wie eine BlumeSchumann

ERIC MARSHALL, who this month joins the distinguished company of artists that record for "His Master's Voice," could not have brought a more welcome offering than these two splendid examples of Schumann's lyrical genius. Both songs belong to that wonderful series that poured from the composer during the year following his marriage to Clara Wieck, and they strike a note of genuine emotion and tender intimacy that the singer has reproduced to perfection.

For prices, see page 2 of cover.

"Greatest Artists—Finest Recording!"

VOCAL MUSIC

MAY, 1925.

ROBERT RADFORD (Bass)

(with orchestral accompaniment)

10-inch double-sided Black Label.

- E. 379 { Four jolly sailormen *Edward German*
When that I was as a tiny boy *Nicolai*
(Falstaff's Drinking Song)
("Merry Wives of Windsor")

ROBERT RADFORD'S voice is as fine as ever in these almost bucolic numbers. *Three Jolly Sailormen* is an old favourite but it almost seems as if it had been waiting till now for Radford to give it the perfect rendering. *Falstaff's Drinking Song* owes its success (apart from the singing) to the fact that Nicolai knew the extent and the limits of his own powers and attempted nothing that he could not "bring off." One feels that it really is that cheerful old rogue, Sir John Falstaff, who is singing here.

ELSIE SUDDABY (Soprano)

(with pianoforte accompaniment)

10-inch double-sided Black Label.

- E. 381 { *Lass with the delicate air* *Arne*
Spring *Henschel*

THE *Lass with the Delicate Air* is one of the very best products of Dr. Arne's light but lyrical Muse. As we have said before it is in this sort of music that Elsie Suddaby excels and on her lips the song becomes one of the daintiest morsels imaginable. Henschel belongs to another century but *Spring* is just as graceful and light-hearted as the Arne piece besides being obviously appropriate to the present season.

PETER DAWSON (Bass-Baritone)

(with pianoforte accompaniment)

10-inch double-sided Plum Label.

- B. 1988 { *A Spirit Flower* *C. Tipton*
A Summer Love Tale *Tchaikovsky*

SUCH is the quality of Peter Dawson's voice and so good his diction that it would be a pleasure to listen to him in any song whatsoever. But this pleasure is enhanced when, as here, he has worthy material. The wild passion of Tchaikovsky has seldom been more adequately portrayed.

For prices, see page 2 of cover.

"His Master's Voice" Records

VOCAL AND MISCELLANEOUS MUSIC

MAY, 1925.

WALTER GLYNNE (Tenor)

(with pianoforte accompaniment)

10-inch double-sided Plum Label

- B. 1989 { The Love Lily B. Thompson
 { So gently speaks my lady fair Cleaver

THE beauty of this singer's rich tenor voice has now been displayed in so many fine records that it requires no further introduction. We will therefore content ourselves with saying that these two exquisite songs constitute a valuable addition to a list of renderings by this artist which our catalogue shows to be already sufficiently remarkable.

DE GROOT AND THE PICCADILLY ORCHESTRA

12-inch double-sided Plum Label.

- C. 1194 { The Lost Chord Sullivan, arr. W. Henley
 { Abide with me Liddle

WHAT Englishman is there to whom *The Lost Chord* does not conjure up some happy memory of the past, or for whom *Abide with me* has no sentimental association? De Groot recognises the value of these things and his record will bring pleasure into thousands of homes.

JESSE CRAWFORD (Pipe Organ)

10-inch double-sided Plum Label.

- B. 1992 { Old Pal... .. Kahn and Van Alstyne
 { Dreamer of Dreams Kahn and Fiorito

THE success of Jesse Crawford's first record of Cinema Organ Music has been so extraordinary that we offer this new one with little anxiety for the result. The player's complete control of his instrument is perhaps best shown in the clever contrasts in *Old Pal*. On the other hand we can turn to *Dreamer of Dreams* when we wish to enjoy that full sonority that the Organ alone can give.

For prices, see page 2 of cover.

"Greatest Artists—Finest Recording!"

MISCELLANEOUS MUSIC

MAY, 1925.

THE BAND OF H.M. COLDSTREAM GUARDS

(conducted by Lieut. R. G. EVANS)

12-inch double-sided Plum Label.

"Carnival"—Suite Ring

C. 1195 { No. 1—Cavalcade—No. 4—Columbine
No. 2—Pierrette—No. 3—Harlequin
No. 5—Frolic

THIS set of five dances would have rejoiced the heart of Robert Schumann, who might indeed have claimed it as a descendant of his own *Carnaval* (DB706-8). The music ranges over various moods; some listeners will admire the whimsicality of *Columbine*, others the daintiness of *Pierrette*, while others again will prefer the effervescent fire-works of *Frolic*.

SAVOY ORPHEANS

At the Savoy Hotel, London.

10-inch double-sided Plum Label.

B. 1994 { It ain't gonna rain no mo'—Fantasie—Wendell Hall
Part 1—as played by:—Boy Scouts arr. Somers
Salvation Army
It ain't gonna rain no mo'—Fantasie—Wendell Hall
Part 2—as played by:—Guards' Band arr. Somers
Scotch Pipers
Savoy Orpheans

A MORE humorous record than this has seldom if ever been issued. We recognised that the Savoy Orpheans had "their own inimitable manner" (to quote from the record itself), but these "side-lines" are new to us. We don't know if the Scotch Pipers or the Salvation Army players have a Trade Union. If they have their first impulse will be to pursue the Savoy Orpheans for "black-legging." But if they are wise they will think twice before joining issue with so irrepressible a body.

For prices, see page 2 of cover.

"His Master's Voice" Records

"PRINCESS IDA"

(GILBERT and SULLIVAN)

(with Orchestral accompaniment)

(Recorded under the direction of RUPERT D'OYLY CARTE)

OPERA COMPLETE IN ARTISTIC ALBUM—
ISSUED MID-APRIL.

12-inch double-sided Black Label.

- D.977 { "Princess Ida"—Overture Orchestra
(a) Search throughout the panorama ... Sydney Granville and Chorus
(b) Now hearken to my strict command ... Leo Sheffield and Chorus
D.978 { To-day we meet, my baby bride and I Derek Oldham
(a) From the distant panorama Chorus
(b) We are warriors three ... D. Fancourt, L. Hubbard, E. Halland and Chorus
(a) If you give me your attention ... Henry A. Lytton and Chorus
(b) Perhaps if you address the lady Henry A. Lytton, Leo Sheffield and Chorus
D.979 { Come, Cyril, Florian, our course is plain D. Oldham, L. Darnton, S. Granville, H. Lytton, L. Sheffield, D. Fancourt and Chorus

ACT 2.

- D.980 { Towards the empyrean heights Kathleen Anderson, Eileen Sharp and Chorus
(a) Mighty maiden with a mission Chorus
(b) Minerva! Minerva! O hear me ... Winifred Lawson
D.981 { Come mighty Must! Bertha Lewis
Gently, gently, evidently we are safe so far D. Oldham, L. Darnton, S. Granville
(a) I am a maiden, cold and stately D. Oldham, L. Darnton, S. Granville
(b) The world is but a broken toy W. Lawson, D. Oldham, L. Darnton, S. Granville
D.982 { A lady fair, of lineage high K. Anderson, D. Oldham, L. Darnton, S. Granville
(b) The woman of the wisest wit K. Anderson, E. Sharp, D. Oldham, L. Darnton, S. Granville
(a) Now wouldn't you like to rule the roast? Eileen Sharp, Bertha Lewis
(b) Merrily ring the luncheon bell! ... Bertha Lewis, L. Darnton and Chorus
D.983 { A Would you know the kind of maid? Leo Darnton
(b) Oh! joy, our chief is saved W. Lawson, L. Darnton, D. Oldham, S. Granville and Chorus
D.984 { Madam, without the castle walls E. Sharp, W. Lawson, L. Sheffield
Be re-assured W. Lawson, L. Sheffield, D. Fancourt and Chorus

ACT 3.

- D.985 { Death to the Invader! Eileen Sharp and Chorus
(a) When'er I spoke sarcastic joke ... Henry A. Lytton and Chorus
(b) I built upon a rock Winifred Lawson
(a) When anger spreads his wing Chorus
(b) This helmet, I suppose ... Darrell Fancourt and Chorus
D.986 { This is our duty plain Chorus
(b) With joy abiding Winifred Lawson, Derek Oldham and Chorus

For prices, see page 2 of cover.

"Greatest Artists—Finest Recording!"

MID-APRIL LIST

1925,

DANCE

10-inch Double-sided Plum Label

- B.1987 { My best girl—Fox-Trot Savoy Orpheans
 { Come on over—Fox-Trot at the Savoy Hotel, London
- B.1981 { Shanghai—Fox-Trot Savoy Orpheans
 { The only, only, one for me—Fox-Trot Savoy Orpheans
- B.1986 { Sumurun—Waltz Savoy Havana Band (at the
 { Somewhere a voice is calling—Waltz Savoy Hotel, London)
- B.1980 { I can't stop babying you—Fox-Trot Jack Hyllton and
 { In the town where I was born—Fox-Trot his Orchestra
- B.1990 { Everybody loves my baby—Fox-Trot Jack Hyllton and
 { Will you remember me?—Fox-Trot his Orchestra
- B.1991 { Indian Love Call—Fox-Trot ("Rose-Marie")
 { Rose-Marie—Fox-Trot ("Rose-Marie")
 Paul Whiteman and his Orchestra
- B.1982 { I'll see you in my dreams—Fox-Trot
 { When the one you love loves you—Waltz
 Paul Whiteman and his Orchestra
- B.1985 { Gotta Getta Girl—Fox-Trot Paul Whiteman and his
 { Mandy make up your mind—Fox-Trot Orchestra
- B.1984 { Oh, Mabel!—Fox-Trot Waring's
 { Keep smiling at trouble—Fox-Trot Pennsylvanians
- B.1977 { Nobody loves me but me—Fox-Trot Romaine Orchestra
 { Unfortunate Blues—Fox-Trot Boston Orchestra

INSTRUMENTAL.

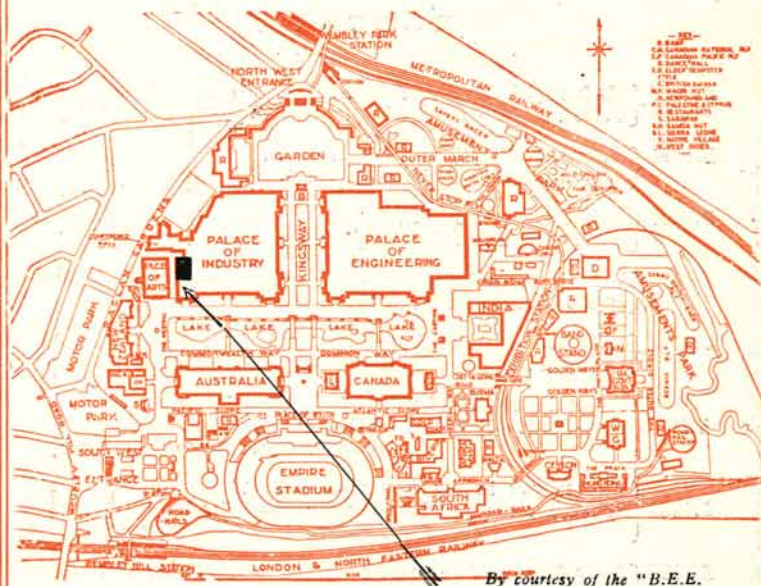
- B.1983 { A Japanese Sunset Salon Orchestra
 { Enchanted Forest Salon Orchestra

12-inch double-sided Plum Label

- C.1193 { "Katja the Dancer"—Selection, Pts. 1 and 2
 Mayfair Orchestra

For prices, see page 2 of cover.

THE BRITISH EMPIRE EXHIBITION WEMBLEY.



By courtesy of the "B.E.E."

"His Master's Voice" Exhibit.
 ALL MUSIC LOVERS
 SHOULD MAKE A POINT OF VISITING
 STAND V.901 PALACE OF INDUSTRY.

THE OUTSTANDING FEATURE
 OF THE MUSIC SECTION.

ALPHABETICAL LIST OF RECORDS

issued since January 1st, 1925.

All Records in this list are double-sided.

For prices see page 2 of cover.

	No.	Size		No.	Size
A tanto amor! —see "LA FAVORITA"			CATTERALL QUARTET		
Abendlied (Schumann-Joachim)			Quartet in F major, Op. 18, No. 1 (Beethoven)	D947	
Isolde Menges	E 373	10	(Recorded in complete form on 4 12-inch records)	D950	12
Adios Trigueña (Goodbye, my darling)	DA573	10	Quartet in F major—Scherzo (Tchaikovsky)	D950	12
Adjutant, The	E377	10	C'est l'histoire amoureuse —see "MANON LESCAUT"		
Ah, je suis seule —see "THAÏS"			C'est toi! c'est moi! —see "CARMEN"		
All alone De Groot's Orch.	B1962	10	CHALIAPINE, Th. I. (Bass)		
All alone Sa'on Orch.	B1931	10	Crazy-Headed John (In Russian)	DB591	12
Allegro (J. H. Fiocco) I. Menges	E 373	10	Last Voyage, The (In Russian)	DB757	12
Alleluia (A joyous Easter Hymn) (arr. G. O'Connor-Morris)—Hempel	DA676	10	Moon is high in the sky, The ("Aleko") (In Russian)	DB691	12
Amore o grillo —see "MADAMA BUTTERFLY"			Nightingale (In Russian)	DB757	12
Amour viens aider —see "SAMSON & DALILA"			Church of England Service —see MORNING PRAYER		
ANSSEAU, Fernand and Helen SADOVEN			Cider	B1914	10
C'est toi! c'est moi! ("Carmen")	DB784	12	Cielo e mar!—see "LA GIOCONDA"		
Mais moi, Carmen je t'aime encore ("Carmen")	DB784	12	CLARK, Helen & Lewis JAMES		
Bajadere —Selection, Pts. 1 & 2 De Groot and Orch.	C1182	12	Tea for Two	B1971	10
BAKER, George (Baritone)				B1971	10
(a) Damask Roses; (b) My life's delight	B1967	10	COLDSTREAM GUARDS BAND		
Fill a glass with golden wine	B1967	10	(Cond. Lt. Evans)		
In Summertime on Bredon	B1957	10	"Caliph of Bagdad," Overture	C1176	12
Top of the Hill, The	B1957	10	King's Guards' March	B1966	10
BATTISTINI, Mattia (Baritone)			Marche Militaire	C1176	12
A tanto amor! ("La Favorita")	DB736	12	Third Battalion March	B1966	10
Non più andrai ("Figaro")	DB736	12	COLTHAM, Sydney (Tenor)		
Benson Orchestra of Chicago —see DANCE RECORDS			Devotion	B1912	10
Blackbird, The Liam Walsh	B1947	10	Loughareema	B1968	10
BORIS GODOUNOV (Moussorgsky)			My Lady Sleeps	B1968	10
Oh, Tsarevitch, I implore thee			Song of Quietness, A	B1958	10
Smirnov and Davidoff	DB753	12	Summer Afternoon, A	B1958	10
BOURNE, Una (Piano)			What a wonderful world it would be	B1912	10
Finnish Rhythms (Palmgren)			Come, let us join the Roundelay	E371	10
No. 1—Karelian Dance	B1911	10	Come when the world is sleeping	B1910	10
No. 2—Minuet	B1911	10	De Groot's Orch.		
No. 4—Minuet—Waltz	B1911	10	Concerto No. 1 in G Minor, Op. 25 (Mendelssohn)	D969	
November (En Troika) (Tchaikovsky)	B1911	10	Moisevitich & R.A.H. Orch.	D971	12
Bushes and Briers (Essex Folk Song)	E376	10	(Recorded in complete form on 3 12-in. records)		
"Caliph of Bagdad" (Overture)	C1176	12	Concerto No. 4 in D (Mozart)	DB815	12
Coldstream Guards Band	B1930	10	Kreisler & Orch.	DB818	12
Cargoes Peter Dawson			(Recorded in complete form on 4 12-in. records)		
CARMEN (Bizet)			Concerto in A minor, Op. 54 (Schumann)	DB722	
C'est toi! c'est moi!			(Recorded in complete form on 4 12-inch Records)	DB725	12
Ansseau and Sadoven	DB784	12	Cortot and R.A.H. Orch.		
Mais moi, Carmen je t'aime, Ansseau and Sadoven	DB784	12	CORTOT, Alfred —see SONATA (César Franck)		

LABELS—AS (Orange)
DJ and DK (Buff)

B and C (Plum)
DM (Pale Green)

D and E (Black)
DO (Pale Blue)

DA and DB (Red)
DQ (White)

	No.	Size		No.	Size
Easter Flowers (Sanderson) Walter Glynne	B1927	10	HAMLET (A. Thomas) Pray you listen (Ophelia's Ballad) E. Scotney	D968	12
"ELIZABETHAN LOVE SONGS" (arr. Keel)			Happy married man , A Hastings	C1190	12
Go to bed, sweet Muse—Ben Davies	E364	10	HASTINGS, Ernest (Humorous)		
When Laura smiles Ben Davies	E364	10	Happy married man , A	C1190	12
Evening Gresham Singers	E371	10	Lord lov 'im	C1190	12
Everybody loves my baby Aileen Stanley	B1976	10	HAYWARD, Marjorie (Violin)		
Exits, Parts 1 and 2 Lawes	C1187	12	Romance (Love Song) (Friml)	B1926	10
FAVORITA, La (Donizetti)			Valse (d'Ambrosio)	B1926	10
A tanto amor! Battistini	DB736	12	HEMPEL, Frieda (Soprano)		
Fleurissait une rose (Pts. 1 & 2) G. Baker	B1967	10	Alleluia (A joyous Easter Hymn)	DA676	10
FINNISH RHYTHMS (Palmgren)			Oh, had I Jubal's Lyre ("Joshua")	DA676	10
No. 1—Karelian Dance			Here's to the good old—Dawson	B1946	10
No. 2—Minuet			HILL, Carmen (Mzzo-Sop.)		
No. 4—Minuet—Waltz—Una Bourne	B1911	10	(a) Four by the Clock (Mallinson)		
Fire Bird, The (Stravinsky)			(b) To an isle in the water	E370	10
Symphony Orch. (Albert Coates)	D958	12	O that it were so (F. Bridge)	E370	10
(Recorded in complete form on two 12-in. records)	D959	12	She dwelt among the untrodden ways	E375	10
FLETA, Michele (Tenor)			Wait	E375	10
Adios Triguena (Sung in Spanish)	DA573	10	HILO HAWAIIAN ORCH —see		
Mi Tierra (Sung in Spanish)	DA573	10	DANCE RECORDS		
Fleurissait une rose (Pts. 1 & 2) ("Le Jongleur de Notre Dame") Gilly	DB693	12	HISLOP, Joseph & DINH GILLY		
Foire de Sorotchintsni (Moussorgsky)			Amore o grillo ("Madama Butterfly")	DB743	12
Pourquoi mon triste cœur—Smirnoff	DB753	12	Dovunque al mondo ("Madama Butterfly")	DB743	12
Folk Songs from Somerset (March) R.A.F. Band	B1945	10	HYLTON, Jack and OR. —see		
Four by the Clock (Mallinson)			DANCE RECORDS		
Carmen Hill	E370	10	I saw from the beach McCormack	DA636	10
Fowls Alfred Lester	C1177	12	I want to be happy —see "NO, NO, NANETTE"		
Fragment, A "From the New World" (Sym. No. 5 in E minor) (Dvorák) Savoy Symphonic Orch.	C1186	12	"Impresario" Overture (Mozart)	D945	12
Francesca da Rimini (Tchaikovsky)			Symphony Orch. (Albert Coates)	B1962	10
Pts. 1 and 2	D951	12	In Shadowland De Groot's Orch.	B1957	10
Pts. 3 and 4			In Summertime on Bredon—Baker		
(Cond. by Albert Coates)	D952	12	In Waldeinsamkeit (Brahms)	DA628	10
"Frasquita" Selection, Pt. 1 and 2 (Franz Lehar)—De Groot's Or.	C1185	12	McCormack		
GALLI-CURCI (Soprano)			Insuring his life	C1177	12
Pretty Mocking Bird (Bishop)	DB798	12	A. Lester and Fred Rome		
Si carina (Slumber Song) (Meyerbeer)	DB798	12	It takes a good man to do that	B1929	10
GARBER, Jan and his ORCH.			Brooke Johns		
—see DANCE RECORDS			JOHNS, Brooke (Humorous)		
GIGLI, Beniamino (Tenor)			Cuddle up	B1929	10
Cielo e mar! ("La Gioconda")	DA220	10	It takes a good man to do that	B1929	10
Vesti la giubba ("Pagliacci")	DA220	10	King's Guards' March		
GILLY, Dinah (Baritone)—see also			Coldstream Guards' Band	B1966	10
under HISLOP and GILLY			KREISLER, Fritz (Violin)		
Fleurissait une rose (Pts. 1 & 2) ("Le Jongleur de Notre Dame")	DB693	12	Concerto No. 4 in D (Mozart)	DB815	10
Scorri fiume ("Il Tabarro")	DA559	10	(Recorded in complete form on 4 records)	DB818	12
Vecchia zimarra ("La Bohème")	DA559	10	KURZ, Selma (Soprano)		
GIOCONDA, La (Ponchielli)			Marien Wiegenlied (Reger)	DA632	10
Cielo e mar! Gilly	DA220	10	Ständchen (Strauss)	DA632	10
GLYNNE, Walter (Tenor)			LAMOND, Frederic (Piano)		
Easter Flowers (Sanderson)	B1927	10	Sonata in E Flat, Op. 31—Scherzo		
Oh, let no star compare	B1913	10	(Beethoven)	D962	12
Rosebud	B1913	10	Waldstein Sonata in C, Op. 53		
Slighted Swain, The	B1927	10	(Beethoven)	D960	12
Go to bed, sweet Muse			(Recorded in complete form on 3 12-in. records)	D962	12
Ben Davies	E364	10	Last Voyage, The		
GRESHAM SINGERS			(Sung in Russian) Chaliapine	DB757	12
Come, let us join the Roundelay	E371	10	LAWES, Ben (Humorous)		
Evening	E371	10	Exits, Parts 1 and 2	C1187	12
			Our Musical Drama—Pts. 1 and 2	C1184	12
			LESTER, Alfred (Humorous)	C1177	12
			Fowls		
			LESTER, Alfred and Fred ROME	C1177	12
			Insuring his life		
LABELS—AS (Orange)	B and C (Plum)		D and E (Black)	DA and DB (Red)	
DJ and DK (Buff)	DM (Pale Green)		DO (Pale Blue)	DQ (White)	

	No.	Size		No.	Size
LEWIS, Mary (<i>Soprano</i>) Ah, je suis seule ("Thais") Tesouvent-il ("Thais") (<i>Massenet</i>) Little Miss Over-the-Way H. Dearth	DB810	12	Morning Prayer (Church of Eng- land Service) and Evening Canticles (Recorded on four 12-in. records. Complete in album)		
LOHENGRIIN (<i>Wagner</i>) Intro: Act 3 Symphony Orch. (Cond. A. Coates)	DB810	12	A Choir from St. George's Chapel, Windsor Castle and the Rev. Dr. E. H. Fellowes	D963	12
Love Duet (Pts. 1 and 2), Act 3 Austral, Davies and Orch.	E377	10	My Lady Sleeps Coltham	D966	12
Wedding Procession, Act 2 Symphony Orch. (Cond. A. Coates)	D937	12	My life's Delight G. Baker	B1968	10
Lord is a Man of War, The ("Israel in Egypt") (<i>Handel</i>)	D931	12	NERONE (<i>Boito</i>) The Chariot Race—Symphony Orch. and Chorus (Cond. A. Coates)	B1967	10
Radford and Dawson	D937	12	Nightingale (<i>Tchaikovsky</i>) (Sung in Russian) Chaliapine	D938	12
Lord Iuv 'Im E. Hastings	D967	12		DB757	12
Lord, vouchsafe Thy loving Kindness ("Stabat Mater") (<i>Rossini</i>) T. Davies	C1190	12	"NO, NO, NANETTE" I want to be happy Clark & James Selections, Pts. 1 and 2 Mayfair Or.	B1971	10
Loughareema Coltham	D972	12	Tea for Two—H. Clark & L. James	C1191	12
	B1968	10	Non più andrai—see "LE NOZZE DI FIGARO"	B1971	10
MADAMA BUTTERFLY (<i>Puccini</i>) Amore o grillo Hislop, Gilly and Wm. Parnis	DB743	12	November (<i>En Troika</i>) (<i>Tchaikovsky</i>) Una Bourne	B1911	10
Dovunque al mondo Hislop & Gilly	DB743	12	NOZZE DI FIGARO, Le Non più andrai Battistini	DB736	12
Mais moi, Carmen —see "CARMEN"			O that it were so (<i>F. Bridge</i>) Carmen Hill	E370	10
MANON LESCAUT (<i>Auber</i>) C'est l'histoire amoureuse—Scotney	D968	12	OFFERS, Maartje (<i>Contralto</i>)— see "RIENZI"		
Marche Militaire Coldstream Guards Band	C1176	12	Oh, had I Jubal's Lyre ("Joshua") (<i>Handel</i>) Hempel	DA676	10
Marien Wiegenslied (<i>Max Reger</i>) Selma Kurz	DA632	10	Oh, let no star compare with thee W. Glynne	B1913	10
MAYFAIR ORCHESTRA "Dollar Princess," Selection	C1189	12	On her contentment—see "DON GIOVANNI"		
"No, No, Nanette," Sel., Pts. 1 & 2	C1191	12	Our Musical Drama, Pts. 1 and 2 Ben Lawes	C1184	12
"Patricia" Selection	C1189	12	Over the mountains E. Thornton	E365	10
"Sumurun"—Sel., Pts. 1 & 2	C1192	12			
Mazurka in A Flat, Op. 59, No. 2 (<i>Chopin</i>) Paderewski	DA633	10	PADEREWSKI, Ignace Jan (<i>Piano</i>) Mazurka in A Flat, Op. 59, No. 2	DA633	10
Mazurka in F Sharp Minor, Op. 59, No. 3 (<i>Chopin</i>) Paderewski	DA633	10	(<i>Chopin</i>) Mazurka in F Sharp Minor, Op. 59, No. 3 (<i>Chopin</i>)	DA633	10
McCORMACK (<i>Tenor</i>) Die Mainacht (<i>Brahms</i>)	DA628	10	Padraic the Fiddler McCormack	DA636	10
I saw from the beach In Waldesinsamkeit (<i>Brahms</i>)	DA636	10	PAGLIACCI (<i>Leoncavallo</i>) Vesti la giubba Gigli	DA220	10
Padraic the Fiddler	DA628	10	Passione (<i>V. Ranzato</i>) De Groot's O.	B1948	10
MEFISTOFELE (<i>Boito</i>) Prologo—Symphony Or. and Chorus (Cond. A. Coates)	DA636	10	Patricia —Sel. Mayfair Orchestra	C1189	12
MEGANE, Leila (<i>Contralto</i>) Amour viens aider ("Samson and Dalila")	D938	12	PIANO SOLOS see BOURNE, CORTOT, LAMOND, PADEREWSKI		
Songs of Egypt (<i>G. Rantock</i>) (a) No. 1—Invocation to the Nile	D973	12	PIQUE DAME (<i>Tchaikovsky</i>) Forgive me Smirnoff	DA569	10
(b) No. 5—Lament of Isis	D973	12	What is our life Smirnoff	DA569	10
Memory Lane Salon Orch.	B1931	10	Pray you listen—see "HAMLET"		
MENGES, Isolde (<i>Violin</i>) Abendlied (<i>Schumann</i> Joachim)	E373	10	Precious wee one —Lullaby De Groot's Orch.	B1910	10
Allegro (<i>J. H. Fiocco</i>)	E373	10	Pretty Mocking Bird (<i>Bishop</i>) Galli-Curci	DB798	12
Mi Tierra (My Native Land) Fleta	DA573	10	PRIMROSE, William (<i>Violin</i>) Sonata in A, No. 2 (<i>Bach</i>)	D939	to
MOISEIVITCH, Benno (<i>Piano</i>) & R.A.H. ORCHESTRA Concerto No. 1 in G Minor, Op. 25 (<i>Mendelssohn</i>)	D969	to	(Recorded in complete form on 2 12-inch Records)	D940	12
(Recorded in complete form on 3 12-in. records)	D971	12	PURITANI, I. (<i>Bellini</i>) Sound, sound the Trumpet Radford & Dawson	D967	12
Moon is high in the Sky, The ("Aleko") (<i>In Russian</i>) Chaliapine	DB691	12	Put away a little ray of golden sunshine Aileen Stanley	B1976	10

For prices see page 2 of cover.

	No.	Size		No.	Size
Quartet in F major, Op. 18, No. 1 (Beethoven) Catterall Quartet (Recorded in complete form on 4 12-inch Records)	D947	12	Some crimson rose P. Dawson Somewhere a voice is calling J. Crawford	B1946	10
Quartet in F major, Op. 22, No. 1—Scherzo (Tchaikovsky) Catterall Quartet	D950	12	Sonata in A, No. 2 (Bach) William Primrose	B1949	10
Quartet in E minor, Op. 59, No. 2 (Beethoven) Virtuoso String Quartet (Recorded in complete form on 4 12-inch records)	D953	12	(Recorded in complete form on 2 12-inch Records)	D939	12
RADFORD, Robert and Peter DAWSON	D956	12	Sonata in A Major (César Franck) (Violin and Piano) Thibaud and Cortot (Recorded in complete form on 4 12-inch records)	D940	12
Lord is a Man of War, The (Handel) Sound, sound the Trumpet "I Puritani" (Bellini)	D967	12	Sonata (Waldstein) in C Major, Op. 53 (Beethoven) Lamond	D960	12
RIENZI (Wagner) Gerechter Gott Maartje Offers	D967	12	Sonata in E Flat, Op. 31— Scherzo (Beethoven) Lamond	D962	12
In seiner Blüthe Maartje Offers	DB756	12	Song of Quietness, A—Coltham	B1958	10
Romance (Love Song) (R. Friml) M. Hayward	B1926	10	Songs of Egypt (G. Bantock) (a) No. 1—Invocation to the Nile (b) No. 5—Lament of Isis	D973	12
Rosebud Walter Glynn	B1913	10	Sound an alarm ("Judas Macca- bæus") (Handel) T. Davies	D972	12
ROYAL AIR FORCE BAND (Cond. Flight-Lt. Amers)	C1183	12	Sound, sound the Trumpet—see "I PURITANI"		
Sanctuary of the Heart Serenade	C1183	12	Ständchen, Op. 17, No. 2 (Strauss) Selma Kurz	DA632	10
Suite—Folk Songs (R. Vaughan) No. 1 Seventeen come Sunday No. 3 Folk Songs from Somerset	B1945	10	STANLEY, Aileen Everybody loves my baby	B1976	10
SADOVEN, Helen—see ANSSEAU and SADOVEN	B1947	10	Put away a little ray of golden sunshine	B1976	10
"Salamanca" Irish Reel—Walsh SALON ORCHESTRA— All alone	B1931	10	STUDIES IN IMITATION (H. Hughes)		
Memorv Lane	B1931	10	Little Jack Horner Little Tommy Tucker There was a crooked man De Reszke Singers	D941	12
SAMSON & DALILA (Saint-Saens) Amour viens aider Leila Megane	D973	12	SUDDABY, Elsie (Soprano) Shepherd, thy demeanour vary Virgin's Lullaby ("Bethlehem") Summer Afternoon, A Sumurun, Selections (Pts. 1 & 2) Mayfair Orchestra	E366	10
Sanctuary of the Heart R.A.F. Band	C1183	12	Symphony in C, No. 41 (Jupiter) (Mozart)	E366	10
Sarabande et Allemande—Sharpe SAVOY ORPHEANS and SAVOY HAVANA BAND— see DANCE RECORDS	E374	10	Symphony Orch. (Albert Coates) (Recorded in complete form on 4 12-inch Records)	B1958	10
SAVOY ORPHEANS SYM- PHONIC ORCH. Fragment, A "From the New World," Symph. No. 5 in E minor (Parts 1 and 2) (Dvorák)	C1186	12	SYMPHONY OR. (Cond. A. Coates) —see also under "LOHENGRIN," "MEFISTOFEL" "NERONE" Fire Bird, The (Stravinsky)	C1192	12
SCOTNEY, Evelyn (Soprano) C'est l'histoire amoureuse ("Manon Lescaut")	DA559	10	Francesca da Rimini (Tchaikovsky) (Recorded in complete form on 2 12-inch records)	D951	12
Pray you listen ("Hamlet") Serenade R.A.F. Band	D968	12	"Impresario" Overture (Mozart) Symph. in C, No. 41 (Jupiter) (Mozart) (Complete on 4 12-inch Records)	D952	12
Serenade (Schubert) J. Crawford	C1183	12	Te souvient-il du lumineux voyage—see "THAIS"	D945	12
Seventeen come Sunday (March) R.A.F. Band	B1949	10	Tea for two—see "NO, NO, NANETTE"	D942	12
SHARPE, Cedric (Cello) Sarabande et Allemande	E374	10	THAIS (Massenet) Ah, je suis seule Mary Lewis	D945	12
She dwelt among the untrodden ways Carmen Hill	E375	10	Te souvient-il (Méditation) Mary Lewis	DB810	12
Shepherd, thy demeanour vary E. Suddaby	E366	10	THIBAUD, Jacques—see SONATA (César Franck)	DB810	12
Si carina (Slumber Song) ("Dinorah") Galli Curci	DB798	12			
Slighted Swain W. Glynn	B1927	10			
SMIRNOFF, Dmitri (Tenor)— see "FOIRE DE SOROTCH- INTSNI" "PIQUE DAME" "BORIS GODOUNOV"					

LABELS—AS (Orange)
DJ and DK (Buff)

B and C (Plum)
DM (Pale Green)

D and E (Black)
DO (Pale Blue)

DA and DB (Red)
DQ (White)

	No.	Size		No.	Size
Thing of Dreams, A (<i>"The First Kiss"</i>)—De Groot's Or.	B1948	10	Vesti la giubba — see "PAGLIACCI"		
Third Battalion March Coldstream Guards' Band	B1966	10	VIOLIN SOLOS —see HAYWARD, MENGENS, PRIMROSE		
THORNTON, Edna (<i>Contralto</i>)			VIOLONCELLO SOLOS —see		
Over the Mountains	E365	10	SHARPE		
When singing birds were mute	E365	10	Virgin's Lullaby (<i>"Bethlehem"</i>)	E366	10
To an isle in the water (<i>Mallinson</i>)	E370	10	VIRTUOSO STRING QUARTET Quartet in E Minor, Op. 59, No. 2 (<i>Beethoven</i>)	D953	
To her I love —see "DON GIOVANNI"			(<i>Recorded in complete form on 4</i> <i>12-inch records</i>)	D956	12
Top of the Hill, The G. Baker	B1957	10	Wait Carmen Hill	E375	10
TOSCA (<i>Puccini</i>)			WALSH, Liam (<i>Irish Bagpipes</i>)		
Chi e quella donna bionda lassa	DB752	12	Blackbird, The	B1947	10
Ora stammi a sentir	DB752	12	"Salamanca"—Irish Reel	B1947	10
Ljungberg & Mummery	B1914	10	Wander Thirst (No. 4—"Song Fancies") (<i>Landon Ronald</i>)	B1930	10
Tramp, The P. Dawson			What a wonderful world it would be S. Coltham	B1912	10
TWILIGHT OF THE GODS (<i>Wagner</i>)	D930	12	When Laura smiles Davies	E364	10
Hagan summons the Vassals (Pts. 1 and 2) Radford, Ch. and Orch.			When singing birds were mute E. Thornton	E365	10
VALKYRIE (<i>Wagner</i>)	D929	12	WHITEMAN'S ORCH. — see DANCE RECORDS		
Wotan overtakes Brünnhilde (Act 3)	D929	12	Winter is gone, The (<i>English Folk Song</i>) De Reszke Singers	E376	10
Miranda, Walker, Radford, Ch. & O.					
Wotan's sentence (Act 3) Ancrum, Walker, Radford, Ch. and Orch.	B1926	10			
Valse, Op. 37, No. 3 (<i>d' Ambrosio</i>) M. Hayward	DA559	10			
Vecchia zimarra (<i>"La Boheme"</i>) Gilly					

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